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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive,
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

18-20 East 42d Street.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69
Chancery Lane.

PARIS AGENT.—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Canada (postage extra)	.35
Foreign Countries	2.50
Single Copies	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

BERLIN.

American Woman's Club . . . 49 Münchenerstrasse
Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON.

American Express Co. . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

A HAPPY NEW YEAR TO OUR
READERS AND PATRONS.

THE COMING ART YEAR.

It is not yet safe to predict as to the
New Year in the art world to begin on
Monday, but although 1911 was not
the most successful to artists and deal-
ers, it was still such an improvement
on its three predecessors that the
chances are in favor of the coming
year being comparatively prosperous.
Certainly a far more hopeful feeling,
and, on the whole, better business con-
ditions prevailed during last October
and November than for some years
past, and although matters have been
dull of late, as usual during the Christ-
mastide, with the Crocker picture and
furnishings and the Hoe library sales,
to revive interest in collecting, and to
come next week and the fortnight fol-
lowing, there is every reason to ex-
pect a marked improvement. Let it not
be forgotten that interest in art grows
naturally with the country's growth in
prosperity, education and cultivation,
and that the field in America for the
spread of art is a wide one. So to all
our readers and patrons a Happy and
prosperous New Year.

HOME ART AS INVESTMENT.

We call attention to the letter from
Mr. Robert Vonnoh, one of the strong-
est and best known of American artists
in another column, on the subject of
American pictures as an investment.
All that Mr. Vonnoh says is true and
his excellent argument, which we
heartily endorse, should direct the at-
tention of American collectors and es-
pecially those of modest means and who
are beginning to collect pictures or
other art works, to the high quality and
opportunities offered for investment,
by early and modern American art
works.

16TH CENTURY PAINTERS.

Our esteemed contemporary the
"International Studio," in a note on
certain pictures in a prominent dealer's
gallery, alludes to "Early English 16th
century paintings."

Our curiosity is aroused. Who were
the painters of these early works?

CONTEMPORARY CRITICISM.

Mr. Morgan has bought a Botticelli.
It is now in his 36th St. library. It is
hung over a door:—"N. Y. Herald."

ACADEMY STORY DENIED.

In its current (January) number,
"Arts and Progress," organ of the Ameri-
can Federation of Arts, in an article
headed "A Great Art Building for Great-
er New York," makes the following
surprising statement: "It is gratifying
to be able to announce that the necessary
fund (for the erection of an Art Build-
ing for the National Academy of De-
sign, and nine other societies in New
York) is now assured, six wealthy citi-
zens of New York pledging to raise the
full amount. All that remains now is
to select a site."

When this surprising published state-
ment—almost a sensational, exclusive
news story—was brought to the atten-
tion of Mr. Harry W. Watrous, secre-
tary pro tem of the National Academy
Association, he emphatically denied that
any sum of money had been guaranteed
or promised for the purpose above noted.
He said further: "When all the societies
concerned have signed the agreement and
the National Academy Association is in-
corporated, a group of gentlemen promi-
nent in the art world are expected to be
of great assistance in arousing public in-
terest in the undertaking."

OBITUARY.

Martha S. Baker.

Martha S. Baker died Dec. 22 at
Hahnemann Hospital, Chicago, from
peritonitis following an operation for
appendicitis. Miss Baker was a noted
miniaturist but painted in oils, and an
early painting of hers, "In An Old
Gown," hangs in the Art Institute.

Miss Baker exhibited at Paris in 1900,
in Buffalo, 1901, and in St. Louis, 1904.
She was born in Evansville, Ind., and
studied at the Art Institute, later be-
coming a teacher there.

Hattie T. Ullrich.

Mrs. Hattie Edsall Thorp Ullrich,
whose miniatures and canvases have
several times been accorded honors at
the Chicago Art Institute, died at her
home in Evanston, Ill., Dec. 23, on her
fortieth birthday. "Knitting for Grand-
mother," is the best known of her
larger pictures. Mrs. Ullrich was a
pupil of the late Martha Baker.

CORRESPONDENCE.

A Good Suggestion.

Editor of American Art News—Dear Sir:
I have read with interest articles in "Even-
ing Sun" relative to the Post or Neo Im-
pressionists, as well as Mr. Steiglitz's letter
petitioning an opportunity for a more in-
timate knowledge of their work. Though
no doubt it would be of artistic and educa-
tional value to study such men as Cézanne,
Picasso, Van Gogh, Matisse, Moreau, and
their fellows, through a more satisfactory
medium than the unfriendly criticism or
unintelligible praise of their opposers and
supporters, it would seem that an oppor-
tunity of far greater importance was fairly
knocking at our doors in the shape of the
possibility of securing the collection repre-
senting the "Société Nouvelle des Peintres
et des Sculpteurs," which is now on exhibi-
tion at the Albright Gallery in Buffalo.
With Auguste Rodin as president, this soci-
ety counts among its members most of the
best French artists of today, Gaston La
Touche, Le Sediner, Albert Besnard, René
Ménard, Eugène Carrière (deceased) and
many other able but less known men; added
to these are three names of international
importance, Zuloaga, Sargent and the Bel-
gian, Baertson.

This society was founded some ten or a
dozen years ago by Gabriel Mourey in an
effort to get together men who had freed
themselves from Academic prejudices, mas-
ters in fact, serious in their work, and
though of great individualism, not traffick-
ers in eccentricities of questionable advan-
tage to art. That such a collection should
be offered for exhibition at Buffalo, Chi-
cago and St. Louis without an effort being
made to secure it for New York, seems to
put us far back in artistic enterprise.

I do not know if it would now be pos-
sible to bring it here, but it seems that an
effort to do so should be made, and by the
proper authorities, as certainly the artists
represented are worthy of the highest in-
terest New York affords. Lack of a suitable
gallery to exhibit such a collection is a
great handicap; the Metropolitan suggests
itself as the appropriate place, and though
modern French art may not make a direct
appeal to those more interested in the an-
tique, the most conservative cannot fail to
admit the importance of its influence on the
other art of today.

An opportunity for comparative study
would, I feel sure, be welcomed by the
many artists and laymen who have so far
had only the chance to examine isolated
examples of the work of such painters and
sculptors as form the society represented
by this collection.

To Miss Sage, curator of the Albright
Gallery, is due unlimited praise for her en-
terprise in getting together this extraordi-
nary exhibition, and if any effort is to be
made in behalf of a closer knowledge of
contemporary French art, cannot we direct
it toward the securing of this exhibition
before its return to Paris, and give to one
Eastern city at least the opportunity that
Miss Sage has been able to offer to those
farther West?

Hartford, Conn., Dec. 25.

G. P. Goodwin.

[We heartily endorse Mr. Goodwin's ex-
cellent and timely suggestion. In our last
issue we recommended the idea of securing
the Société Nouvelle collection to the Mac-
Dowell Club of New York, and we now
learn that a Committee whose Treasurer is
Mr. B. W. Huebsch, No. 225 Fifth Ave., is
being organized to bring the collection to
New York for exhibition.—Ed.]

HOME ART AS INVESTMENT.

Editor American Art News:

Dear Sir:—Under the heading "Pictures
as an Investment" in your Dec. 2 issue, you
give valuable information relative to foreign
pictures as an investment.

Won't you do the same for American art,
and thereby advance the cause and status
of our painters, sculptors, etc., to say noth-
ing of the valiant little band of American
collectors and art lovers who have the cour-
age and conviction to patronize American
art?

The history of the Thos. B. Clarke sale
is still fresh in the memory of some of us
who attended it. Prior to that event, to
instance one example that came under my
notice, Winslow Homer's "Fox Hunt" sold
for \$1,200; "All Well," "Eight Bells," "Life
Line," etc., sold for from \$4,500 to about
\$6,500 at that sale. A George Inness land-
scape, bought by Mr. Clarke for about
\$4,000, sold for \$10,800.

Doubtless there was some prodding or fic-
titious selling and buying, but I personally
know that several of these prices were actu-

ally paid, for the buyers were friends of
mine.

Since then men like Brush, Thayer, Walk-
er, Hassam, Tarbell and others have re-
ceived up to \$8,000 and more for their can-
vases. Several examples of Redfield sold
ten years ago for about \$200 to \$300 only.
Today they are worth at least \$2,000 to
\$3,000. I could go on with numerous other
illustrations; and the end of this sort of
thing is not nearly in sight—indeed, we are
only on the threshold.

Twenty years ago the good portrait
painter got \$1,000 for a portrait, whereas
today he gets \$3,000 for a similar portrait,
and if he is above the ordinary, he gets
\$5,000 and \$6,000, etc., and this is the Ameri-
can portrait painter in contradistinction to
the foreign portraitist.

Art dealers will some day find that it
will pay to handle the work of American
as well as foreign artists, but I suppose
that the public has to get over the idea that
old masters are the only pictures worth
having, and this is largely due to the mer-
cenary impulse of the dealer, who, of
course, is not engaged in art dealing for
his health.

Yours truly,

Robert Vonnoh.

New York, Dec. 27, 1911.

(There is much of sense and much of
logic, it seems to us, in Mr. Vonnoh's re-
marks. We have contended for some years
that good American pictures, carefully
chosen, were relatively as good an invest-
ment as foreign ones, and we wonder that
more collectors, especially those whose
purses are not long enough to justify the
present prices of first-class foreign pictures,
have not and do not turn their attention to
the assemblage of a collection of early or
modern Americans.—Ed.)

MAGAZINE NOTES.

The January numbers of "Scribner," the
"Century" and "Harper's" all have the usual
high standard of merit to which their read-
ers are accustomed. "Scribner" has an article
of special interest to artists, "Abbey's Last
Mural Paintings," by Royal Cortissoz, with
illustrations from the artist's best known
works and also an appreciative biographical
sketch of Josef Israels by Byron P. Ste-
phenson. "The Century" has, among other
timely portraits, an excellent one of Charles
Dickens, with illustrations of several of his
charming old characters; always appropri-
ate at the Christmastide. Timothy Cole
has an admirable engraving of Lawrence's
portrait of Lady Peel.

"Harper" like its fellows, devotes much
space to literature suitable to the season,
and the names of its contributors in the
present number are familiar to all maga-
zine readers. The brief biographical sketch
of the late Howard Pyle is a well-deserved
tribute, and is accompanied by reproduc-
tions of some of his works.

"The Burlington Magazine" for December
has a choice selection of articles on the
old masters; among the contributors being
Herbert Cook, F. S. A.; Paul Lafond; Sir
Claude Phillips, and Roger Fry, who has
an article on the exhibition of old masters
at the Grafton Galleries. There are also
reviews on art in Germany and France.

The "International Studio" for January has
a number of beautiful reproductions of por-
traits, landscapes and marines. Among at-
tractive articles are one on French art in
America by Christian Brinton, The Land-
scape Paintings of Prince Eugen of Sweden
by Axel Gauffin, The Watercolors of
Marius A. J. Bauer by T. Martin Wood
and an interesting series of studio talks
and reviews.

"Art and Progress" has a number of well
selected articles with excellent illustrations,
these often better than the text.

"The Outlook," with its general view of
the literary and political field, has a com-
plimentary and well considered notice of the
will of the late Edwin A. Abbey, endorsing
the general opinion of the generosity of the
artist and his devotion to his profession.

"Current Literature" is devoted chiefly to
political matters, although it contains some
articles on literature in general and art of
special interest.

"The Metropolitan," greatly improved in its
new form, has several stories respectively
by Richard Harding Davis, Finley Peter
Dunne and Maurice Hewlett, an entertain-
ing personal sketch of Mr. Henry C. Frick
and an unusually faithful colored reproduc-
tion of the Mona Lisa.

"The Craftsman" seems to be leaving the
high art field more and more for that of
fine literature. Its only distinctive art ar-
ticle is that on Everett Shinn's "Paintings
of Labor in the Trenton, N. J., City Hall."
There is a good story of the Irish Players
in America by Ann Watkins.